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These lectures are purposed especially for use in places where authoritative lectures can not be secured. They are in no wise intended to take the place of such lecturers, a list of whom will be gladly furnished by the American Federation of Arts upon application. It is further required that those securing these lectures propose to give them for the benefit of the public with educational intent and not in any case for private gain.

The subjects treated are as follows: American Painting, George Inness, American Sculpture, Civic Art in America, American Mural Painting, American Illustrators, Contemporary Art Movements in America, Municipal Art Commissions and Their Work, Contemporary Painting in Europe and America, Whistler's Etchings, Mezzotint Engravings: British Painting, Rembrandt, Painters of the Mode, Modern Dutch Painting, Sorolla, Furniture, Tapestry, Lace, The Boston Museum of Fine Arts, Art in the Public Schools, Design—Its Use and Abuse, Architecture in France, Decoration in France, Sculpture in France, Painting in France, The Monuments of Paris and Their History, The American Academy in Rome.

The Special Advisory Committee on Lectures is composed of Prof. A. D. F. Hamlin of Columbia University, Mr. Lorado Taft, of Chicago, and Mr. Birge Harrison of New York.

These lectures are sent out from the Washington office and application should be made as for the exhibitions, to the Secretary of the American Federation of Arts.

EXPOSITION PICTURES There are several thousand pictures now on view at the Panama-Pacific Exposition. These are by both foreign and American artists. The Exposition closes in December, after which, no doubt, portions of the fine arts exhibit will start out on exhibition circuits eastward. Various plans for the selection and handling of such exhibitions have been for some time under discussion. The Carnegie Institute and the American Federation of Arts are co-operating in obtaining 100 or more of the best foreign paintings to be shown in the Carnegie Institute and other art museums.

The paintings invited for this exhibition have been selected by Mr. J. Alden Weir, Mr. William M. Chase, and Mr. Edward W. Redfield.

There is also a plan to secure 100 of the foremost American paintings likewise to make a museum circuit which it is understood will be arranged by Mr. Clyde H. Burroughs of the Detroit Art Museum.

Duplicate copies of the medalled prints, secured by Mr. Joseph H. Pennell, will be shown in the Pennsylvania Academy of Fine Arts in November in conjunction with the Philadelphia Water Color Club's Annual Exhibition, after which they will go to the Brooklyn Institute and the Library of Congress.

It may be that a collection of the medalled drawings and water colors will be assembled and sent out as a traveling exhibition by the American Federation of Arts in cooperation with the Philadelphia Water Color Club.

The Brooklyn Institute, it is reported, has made application for the entire Swedish section for special display. The French section, it has been said, will remain in this country until the close of the war.

Until it is definitely ascertained when these works of art will be available, the incidental work of dispersing the collection being enormous, the plans for circulating the exhibitions can not be detailed or consummated. It may be that the Exposition management may prefer to retain command of the paintings obtained through its invitation, in which case the traveling exhibitions sent out will be under its charge. In any event, however, it seems improbable that the Exposition collections can become available before late winter or early spring.

INDUSTRIAL ART IN MINNESOTA The initial number of *The Minnesotan*, which is the official publication of the Minnesota State Art Commission, opened with an article by Allen D. Albert on "The Asset Value of Art to Minnesota." In this article Mr. Albert told in an extremely clear manner what Colbert did for France in the reign of Louis XIV. As he said, "Colbert's plan was a simple one which worked to perfection. He subsidized the industries of lace making, tapestry weaving, furniture mak-

ing and wood carving, thus pouring into French coffers vast sums which had been expended on Spanish and Flemish products. He founded the Academy of Painters and Sculptors which numbered in its ranks masters of all arts. He provided government support and expert instruction. He perfected an organization that offered not only work, but government encouragement to any one in the arts and trades. Under his administration all the industries of France prospered—prospered as they should today in any country where officials are wise enough to adopt a similar plan. Furthermore, he established many active art industries throughout all rural France. As an investment due to one man's farsighted appreciation of beauty this plan has netted for that one government more money than any single exploit in the whole history of the French nation."

Mr. Albert then asks, what this has to do with Minnesota and the Twentieth Century? and replies as follows: "Minnesota has a population of 2,500,000 people, more than 75 per cent. of whom have a direct Old World art heritage. What a resource this really is, and how little effort is being made to turn this advantage to a good account.

Then comes the vision, "Suppose," he says, "the State of Minnesota should institute an industrial art program and spend in carrying it out as much money as was appropriated last year to prevent hog cholera. Suppose the women and girls throughout the rural districts as well as in the cities were given an opportunity to apply their handicrafts and suppose they were furnished intelligent instruction as well as opportunity of selling their products, what would it all mean? More money, more happiness."

"Colbert would have put these unlimited resources to good account. Minnesota's greatest resource is her people. Her greatest need is vision of what those people may make of themselves." But really Minnesota is not peculiar in this respect.

COSTUME DESIGNING

The Metropolitan Museum of Art has instituted during the past summer a unique and interesting exhibit, a group of dolls exquisitely dressed in costumes of the

past with a skill and historical accuracy which befits them to serve as examples for costume design. There is a little Burgundian lady, and a quaint Nuremberg maid, a lady of the French Court, a grand dame of the fourteenth century in Italy, and others. Indeed in the procession of these charming manikins an historical pageant is presented. The models have been chosen from paintings by the old masters, from tapestries, and from standard authors on costume. Every detail has been carefully worked out and while original materials of the period were not available, and in fact would not be desirable in miniature models, fabrics have been selected corresponding in texture and design as nearly as possible to those in vogue at the dates specified. The figures measure about fourteen inches in height, and while a uniform model has been used throughout the series, the difference in the dressing of the hair and the varying lines of the head-dress gives to each an expression of individual charm. Some thirty different styles are illustrated and, while this falls far short of being a complete series, it gives a general idea of some of the more salient features of women's costume from the Middle Ages to the twentieth century. It has been felt that at this time, when the American designer is cut off from European sources of inspiration, a collection such as this, representing, in miniature, the style of earlier days, may prove helpful in many ways to those interested, and afford a broader appreciation of the subject than is to be gained from illustrations in books.

FAR EASTERN ART

The Cleveland Museum of Art, which is still, by-the-way under construction, has recently received a very important gift which will enable it to take high rank among the art museums in the department of far eastern art. A citizen of Cleveland, who prefers that his name shall be unknown, has placed at the disposal of the Museum the sum of \$50,000 to be expended by authority of the Trustees for purchase of oriental art, and has also given \$100,000, the income of which is to be used for maintaining or increasing the collection at the discretion of the Trustees.

This gift, now available for the purchase of oriental art has made it possible to